



Manual of **JUGGLING**

BY MAX HOLDEN



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MANUAL OF JUGGLING

By

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Preface

I offer this "Manual of Juggling" to those who are interested in learning this exacting art with the hope that herein you will find the incentive to further your ambitions. The lack of an up to date book on juggling has prompted me to publish this manual at this time, explaining in detail the correct fundamentals of this fascinating subject. Included are chapters on the art of juggling with balls, plates, clubs, devil sticks, and many other novelty items which, when once understood and put into practice, will afford you many hours of real enjoyment as well as a delightful and unusual form of entertainment.

Back in the days when "The Girl of the Golden West", and "Sherlock Holmes" were the feature attractions of the touring repertoire companies, I featured a juggling routine as part of my acting accomplishments. In those days, about 1907, the repertoire company carried vaudeville acts who had to "double" in stock and do a vaudeville turn between the acts. And as these were mostly 3 act plays, and were appearing for week stands with a change of bill every night in town halls, local theatres and auditoriums throughout the country, the vaudeville actor had to be versatile. Many of today's leading stars served their apprenticeship with these hundreds of repertoire shows. It was with just such companies that I broke in and developed my later vaudeville act, known as "Holden and Graham in A Few of the 57 Varieties—Count What They Do!" By 1910 we were playing big time vaudeville both here and abroad, and were featuring juggling, chalk talks, magic, singing, dancing, shadow-graphs and smoke pictures. These juggling routines plus "bits of business", so laboriously worked out in the early days, I have included in this book. However, I have not relied on my own experience completely, but have been fortunate in obtaining considerable material from well known professionals. Thus I have been able to make this "Manual of Juggling" one of the most complete manuals available to day.

I am indebted to Charles Carrer, Leo Rullman, Larry Weeks, Harry Lind, Harry Ferrier and "Lorette" for their enthusiastic cooperation. For most of them, this book marks the first time they have written articles on their favorite subject. I feel honored, indeed, to have them join with me in bringing this book to life, for without their wholehearted cooperation much of value would have been missing — particularly the modernization of routines which each in turn stresses in his article.



Introduction

by Charles Carrer

Anyone who can perfect a ten minute routine of interesting juggling literally has the world at his fingertips. He could travel into every corner of the globe, play to all nationalities and the people of every country. He could make a nice living and could visit all sorts of odd and interesting places that are usually only the privilege of wealthy persons who make such trips for pleasure. As is recognized anywhere in the world, juggling is skill, is interesting and there are today, really too few jugglers.

The kind of routine a juggler perfects is of his own making. He cannot buy equipment for his performances as a magician is able to buy his tricks, but must work out his own effects with long and careful planning and practice. If people only realized how juggling benefits the health, there undoubtedly would be almost as many folks interested in it as a hobby and semi-professionally, as there are in music, and every juggler is fully aware of the benefits of exercise.

Some people get their exercise on the golf course, others by horse-back riding, by swimming or by playing tennis and so forth, but usually this is only seasonal exercise and very spasmodic. It would really be much more simple and just as beneficial to practice a little juggling at home! It can be done in any small apartment or home. When a person practices to juggle two objects in one hand, he gets the same sort of exercise he would get if he were on a gym floor doing "arm exercises" with an instructor counting "one, two three and four." If he drops one of his ob-

jects he gets exercise in bending, to retrieve it. Even the rawest beginner gets valuable eye training in his efforts to juggle. The Army recognized the value of physical exercise and gave both men and women careful and thorough physical training to improve their bodies.

One notices in pictures or movies of foreign countries, the men and women who walk with crocks and baskets carried on their shoulders or heads without the aid of their hands. These people walk with a rhythm, grace and erectness that we seldom see in our own country. Here too many people sit bent over an automobile wheel, intent on riding as close as possible to their destination. They stand with their weight on one hip, and are reluctant to exercise their bodies unnecessarily. Look around you at any group of people and you can notice that very few have good posture.

Also, a juggler is very rarely overweight. He cannot have excess weight and do the fast foot work necessary to keep his objects on the move. If you practice to balance an object on your nose or chin you find that this gives you foot work as you try to follow it around. Try it with a paper cone made from a double full sized sheet of newspaper. Roll it into a cone with a small point, put a straight pin in to hold it together, and try to balance it on your chin. You will find that you are getting valuable eye training, that your position keeps your abdomen in, and gives you the proper exercise for prevention of a double chin. The more often you try it the more easily it is mastered. Of course, if you only do it once or twice and then forget about it, you cannot expect to benefit anything by it. But keep it up and see what it does for you!

I have taught many people to walk with books on their heads and they found that it was quite interesting, put them in good position, and that by doing it each day, they had acquired a snappy erectness of carriage. It is easy for the housekeeper to do a little juggling while working at her daily tasks. She can try to juggle a couple of potatoes, oranges or lemons, and a broom is an easy object to balance.

Jugglers have headlined in the entertainment field throughout its history. There are many styles and types of performances, but I believe that today, the juggler should be modern. For instance, I don't think any juggler today should balance a lighted lamp, for there are too many people in his audience who have never seen anything but an electric lamp. The objects he uses should be things everyone recognizes as belonging in

our world of today. Some of the highest paid jugglers really juggle very little. Stan Kavanaugh, who in his late years still commands a salary running into four figures for a week's work, juggles only three or four objects but does it in a cute way with so much comedy, that he was a terrific hit in several Broadway shows. Bob DuPont, who is no Clark Gable in appearance, is bald and well on in life, is also a very high priced juggler. He uses only three objects. The biggest hit in his act is a fork, a napkin and an apple. But his audiences howl and laugh when he grabs a bite of apple as it goes past his mouth, and they are wiping tears from their eyes by the time he is down to a little tiny core.

With my own act, I have had routines in Europe running half an hour with full stage settings and juggling all kinds of objects with very big and showy effects, but finally changed with the times. I am now presenting an entirely different type of act—very modern—using things that my audiences would have in their homes on their cocktail bars or tables. I present effects with glasses, spoons, plates, ice, lemons and sugar, bottles, cocktail shakers and cups and saucers. I am one of the very few jugglers who has ever accomplished juggling eight balls at one time. Many jugglers have put out misleading advertising saying they juggle six objects, when it is five, seven when it is six, and one juggler even advertised he juggled nine objects. This, of course, was not true for he balanced an object on his head, his hands, his toe and his nose and did not keep them in motion. I have the balls I use painted to resemble a popular fruit — oranges.

I have toured from the age of sixteen through my native country, Switzerland, through France, Germany, England, South America, Africa, the Balkans, Canada, Mexico and the United States.

Juggling is fun — try it!



At one time on most every vaudeville bill, a juggler would be one of the most popular acts. Some jugglers would carry a great variety of props, others would go in for heavy weight juggling such as cannon-balls, bar-bells etc:

Then along came W. C. Fields with a great comedy act using balls, cigar-boxes, and a billiard table with a trick shot where with one shot all fifteen balls went into their respective pockets. Fields started a new field in juggling and immediately a new crop of rubber ball jugglers started up.

In the last few years several ball jugglers have gained headline prominence through injecting a clever line of talk with comedy bits of business.

The word juggling is used to mean knack of tossing two or more objects into the air successively and catching them in turn before they can fall to the ground. To juggle successfully you must practice, practice, and practice.

Juggling covers a big variety of objects, Balls, plates, clubs, hats, hoops, cigar-boxes etc:

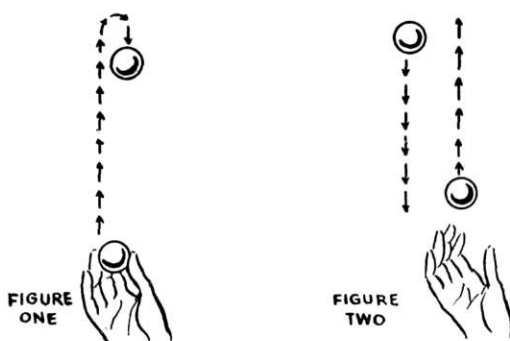
To learn juggling the easiest method is to start with Ball juggling. The proper ball to use is a solid rubber one, about 2 inches in diameter, with a good bounce so that it will rebound to almost the same height from which it is dropped. These balls should be painted white.

For practice you may use a rubber hand-ball.

Take one ball and toss it vertically into the air to a height of a foot or two, and then catch it with the same hand. Repeat this over and over

again, not only with the right hand but with your left as well. When you can do this with the slightest possible movement of your hand, toss it into the air with your right and catch it in the left hand, then across to your right, and keep repeating the moves.

Now take the two balls and stand against the side of a bed, so that, when you drop the balls, and you will at first, but little exertion will be required to regain the balls. Toss one ball about two feet into the air and when it has reached its highest point and has commenced to descend, toss the second ball in the air to the left of the first one so that in going up the second ball passes the first ball coming down. Catch the first ball and toss it up again, and continue catching and tossing them up one after the other with one hand, the ball always starting up just as the other is ready to start down. Fig. 1.



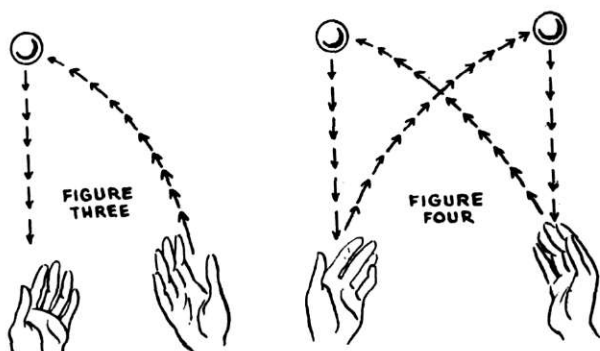
When you have mastered this fairly well, practice making them travel in a circle from right to left. Now practice with the left hand, tossing the ball to the left in a circle.

Do not hurry but wait until the ball has dropped down almost far enough for you to catch it, then toss the other. You will find you have plenty of time to wait before you toss the next ball.

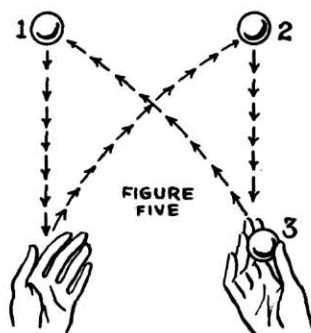
Now hold one ball in each hand. Toss up the right hand ball, and at the same instant toss the ball from the left hand over into your right, and then catch the first ball with your left hand. When you have learned to keep these going continuously you will have accomplished the first big step in juggling.

Now with two balls in the right hand, toss one in a straight line and

as it comes down, toss the other ball up in another straight line to the right of the descending one so that they pass each other in separate lines. (Fig. 2.) Your right hand moves from RIGHT to LEFT to catch and throw. Next take one ball in the right hand and toss it about three feet to a point exactly over the left hand into which the ball falls. Fig. 3.



Repeat the same throw with the left hand but tossing to the right. Now take a ball in each hand and toss them so that they cross in the air and fall into opposite hands. Continue with this maneuver, gradually moving the hands as far apart as possible. (Fig. 4.)

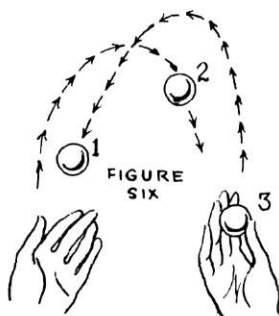


TO JUGGLE THREE BALLS

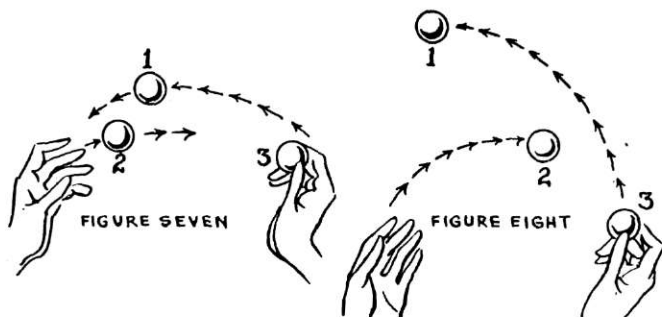
Take three balls, two in the right hand and one in the left hand. Throw up ball No. 1 from the right hand, with an easy inward motion, over to a point above the left hand and, before it falls into that hand, the second ball held in the left hand is thrown up to a point over the right

hand. Before No. 2 falls into the right hand, ball No. 3 in that hand follows No. 1 upward. Fig. 5. Continue with these throws. It is a good idea to count as you throw the balls so that you will get the correct rhythm and keep the balls moving in a slow easy pattern. Do not practice too long at any time. This pass is known as the "Cascade" or "Underhand" Pass.

For the "Reverse Cascade" or "Over-hand" Pass proceed as before, throw the balls, "over" instead of under each other, see Fig. 6. This movement requires more motion of the hands and is not as graceful but is good in a comedy routine.



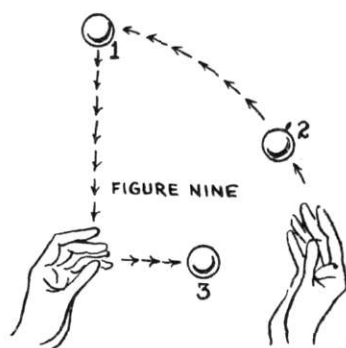
When you have mastered these two passes, try different variations. For instance, throw the balls high up, then gradually lower until there is just room for the balls to pass each other without bumping. And for comedy follow the moves with your head, moving it back and forth in a continuing smaller arc; then work your hands far apart again, following the movement of the balls with your head, finally throwing the balls in as near a straight line as possible (fig. 7), using the "Cascade" pass. The "Cascade" or underhand pass is used more than any other.



Always remember that when you throw a ball from one hand to the other, the hand that catches the ball must remain stationary. Practice so that when you throw a ball it falls with precision into the other hand.

You can now combine the two passes thus: Toss two balls underhand and the other overhand. The right hand balls are thrown overhand and the left hand balls underhand. Fig. 8.

"The Shower"—Start with two balls in the right hand, one in the left. In this pass the balls go around in a continuous circle. Balls are tossed overhand from right to left. Balls No. 1. and No. 2. are thrown one after the other, at regular intervals, to a point over the left hand. Before ball No. 1 falls into the left hand, ball No. 3 is on the way across to the right hand Fig. 9. Vary the shower by throwing high into air, then low. For comedy one ball is thrown high into the air. Look surprised and glance to



see what has become of it. Hand reaches way up to catch this ball. Of course while this ball is high in the air the other two balls are in your left hand. When passing the balls from left to right do not bring the left hand over to the right but snap the ball with a movement of the wrist, because when "Showering" you will not be able to watch this pass.

The following is useful as a comedy pass. The three balls go up and down in straight lines. The ball in center is tossed up straight and, as it comes down, the other two (in right and left hands) are tossed straight up on either side of it. The first ball is caught by either left or right hand and tossed up again, each hand catching one of the outside balls and tossing them up. Fig. 10.

Passing the balls over the shoulder. Start by doing the underhand pass. Your right hand goes behind your back and tosses the ball over the left shoulder; immediately bring your right hand in front of you and catch the ball that is in the air, and continue doing the underhand pass. Only use this once or twice in a routine. Try this with the left hand also, tossing the ball from behind back over the right shoulder. Then try tossing the balls from left to right hand in front of you, and from right hand back over left shoulder in a continuous circle around your body.

A PASS WITH THREE BALLS AND ONE HAND. The three balls are in the right hand, and tossed up one after the other high in the air.

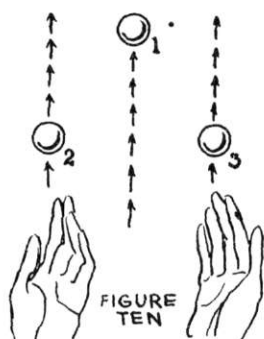


FIGURE TEN

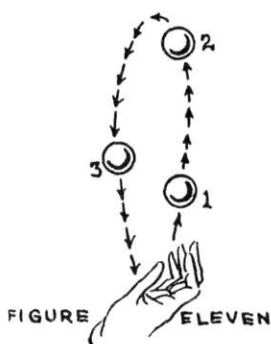


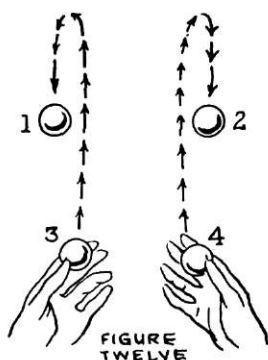
FIGURE ELEVEN

By the time the last ball is tossed the first will have dropped back into right hand and continue to keep them going in a circle. Fig. 11.

Many comedy ideas will suggest themselves such as the following: A ball is dropped on floor. Wait until it bounces up and then slap it with the sole of your shoe, which will cause the ball to bounce back shoulder high. Continue your routine. Raise your knee, bounce the ball off the knee and catch it. Again you can bounce the balls on the floor. Here the right hand throws the ball down slanting it to the left so that it bounces up to be caught with the left hand.

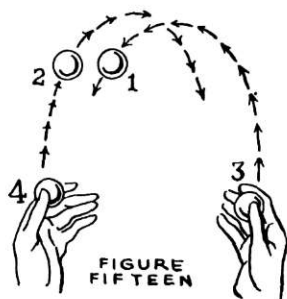
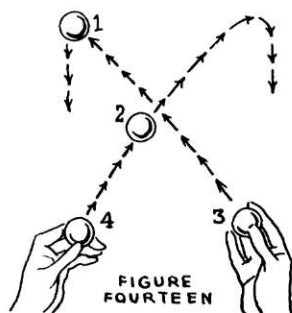
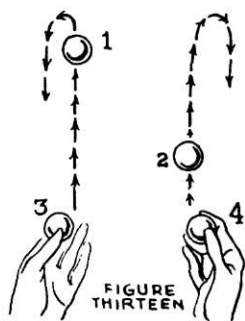
JUGGLING FOUR BALLS

The first pass in four ball juggling is to start with two balls in the right hand and two balls in the left. Simultaneously toss one ball from each hand straight up, as in Fig. 12, then toss the others after them,



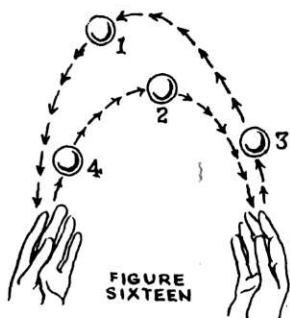
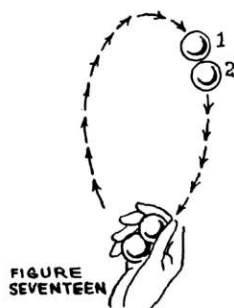
catching the first two and continue to keep them going. Now alternate tossing up one ball with the left hand, and then with the right, Fig. 13.

Now continue with the four ball "Cascade" or underhand pass. The right hand ball is tossed up towards the left hand, and immediately after



this ball Number 2 in the left hand is tossed up toward the right hand, the balls passing each other; then the third ball from the right goes up and the fourth ball from the left as in Fig. 14.

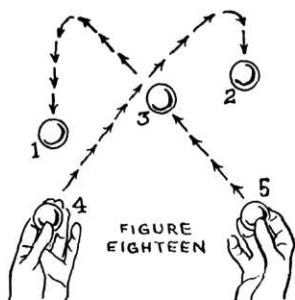
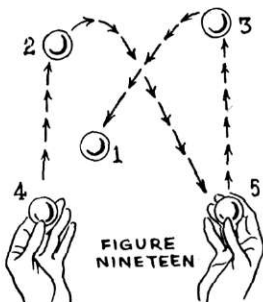
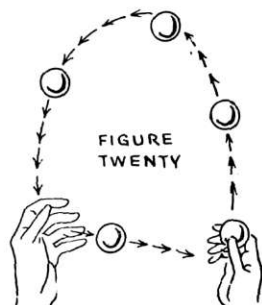
In the "Double Shower" or "Overhand Pass" the balls are tossed over instead of under, see Fig. 15. A combination of Underhand and Overhand. The balls in the right hand are tossed overhand and those in the left are tossed underhand. Fig. 16. The shower with four balls comes next. The balls are kept going around in a circle, the same as is done with three balls with the exception that a fourth ball is added. Four Balls may be juggled with one hand two balls

FIGURE
SIXTEENFIGURE
SEVENTEEN

at a time, and the first two balls caught together with the same hand and tossed up again as in Fig. 17.

FIVE BALL JUGGLING

Five balls are really hard to juggle and considerable practice is required. The "FIVE BALL CASCADE" is perhaps the best and most showy. Start with three balls in the right hand and two balls in the left. Throw one ball from the right in an arc towards the left, then a ball from the left is tossed under towards the right. Second ball from the right is tossed up under and followed by the second ball from the left and this

FIGURE
EIGHTEENFIGURE
NINETEENFIGURE
TWENTY

ball in turn is followed by the last ball from the right. This is the same method as described for using the overhand pass, Fig. 18. Try combining the overhand and the underhand pass. Next the "Shower" with five balls tossing the balls high in the air in a circle from right hand over to the left, the left hand snapping back the balls to the right hand. Fig. 20. Send up the first ball a little higher than the rest as this gives you more time to get the other balls comfortably away.

For six or more balls this is up to the performer himself and requires that much more practice and skill.

One very clever juggler by the name of Jerry Lawton uses a drum in bouncing the balls, and with four balls he keeps time with the orchestra and then finishes with "Yankee Doodle" to big applause. The drum is flat on the stage and he keeps bouncing in a drumming rhythm.

THE ENGLISH BOOMERANG BALL

Drop the ball to the floor and as it comes up to the hand, hit it smartly with the palm of the hand on the side of the ball. This should make the ball bounce off at a tangent and when it hits the floor it will bounce back in the opposite direction and so on until it quits bouncing. Some jugglers by putting enough "English" on the ball have made it do the following: They throw the ball so that it will hit the floor about six inches from the wall, causing it to bounce from floor to wall and back to the floor then back to the wall, several times by itself. With a little practice you can snap the ball from your hand as you would snap your fingers, but it may take time to get the proper knack.

The ball may be tied in a handkerchief. Remove the handkerchief from your pocket and wipe your brow. Of course the audience does not know that the handkerchief contains the ball. Toss the handkerchief on the floor and it will bounce back to your hand.

Again when the ball is dropped on the floor, grip the ball between the heels of both shoes and jump, kicking the heels up so that the ball is thrown up over the back of your head. Catch the ball and continue juggling. Years ago I used the following pass with a solid match box: as the box came down in front of me I would strike a match on same and get a light. To prepare: - Moisten the striking surface of several safety match boxes then scrape off with a knife. This makes a paste which can be applied to the entire surface of the box. Have a solid block of wood inside the box to give it substance and weight. I would kick the box over my head as in the above.

Another comedy bit used by many is to show a set of black wooden balls to represent cannon balls, which are knocked together to prove they are solid. The balls are juggled for a minute or two, then suddenly one is thrown high in the air and seemingly it comes down right on your head with a loud smack. The secret is that one of the balls is rubber, and when this ball falls on your head you simply knock together the two solid balls you have in your hands.



CHARLES CARRER

A good comedy bit is using an old plug hat. First cut the crown out, then make a 3 inch circular cut out in the front of the hat, leaving the top part of circle to act as a hinge. Thus you have a small trap door in front of hat. Now take the crown you have cut out and cement this inside of the hat in a slanting position high at the rear and just below the cut out in front, so that if a ball is dropped into the top of the hat it will naturally fall out through the trapdoor in front of the hat.

A small piece of elastic may be used to snap the flap back into position. Now with the hat on head, do your usual routine of three ball juggling and then catch one ball in the top of the hat. The ball will roll down and out of trap door. Catch ball as it falls out and continue with your routine.

Another comedy bit is with folded newspaper (properly weighted and of tabloid size) gloves and an apple. Come on reading the paper, remove both gloves and fold one inside the other and then remove an apple from your pocket. Juggle the three objects and while doing this, take a bite of the apple, and glance at paper reading aloud some topical gags presumably from the paper. At the finish the apple is eaten down to the core.

Straight juggling today may be a little bit dry for the audiences, so if you can inject some comedy bits and a clever line of comedy patter your routine will go over much better.

Some years ago Fred Allen, of present day radio fame, did a juggling act with a clever line of patter, and most present day jugglers depend to a great extent on their comedy talk and side lines. Charles Carrer is one of our cleverest jugglers. Charlie has a great personality and his presentation is excellent. His specialty is the juggling of balls, hats, plates, and the famous Cup and Saucer trick. The saucer is balanced on the foot, and is then thrown up and caught on the forehead. Next the Cup follows, then the spoon, and lastly the lump of sugar. All are caught, one after the other, in the cup delicately balanced on the saucer on the forehead. Another favorite trick is his famous cocktail stunt. A tray with ten cocktail glasses in a line. In front of each glass is an ice cube, a slice of lemon and a cherry. With the first toss of the tray each ice cube goes into a glass, in the second toss each lemon slice goes in, and in the final toss each cherry goes into its glass. The effect is remarkable, and always brings down the house.

"ELEMENTARY JUGGLING GLOSSARY"

by Larry Weeks

CASCADE—Basic or fundamental method of all feats of toss juggling. Used mostly for juggling and odd number of objects ie: 3, 5, 7, 9, or 11. With three balls the action is right to left, and left to right, the balls forming the pattern of an imaginary "X" in midair.

REVERSE CASCADE — This is the exact opposite of **THE CASCADE**, and every ball or object is thrown **OVER** the top of the one in the air, instead of under the object coming down. This is also right to left, and left to right, and most practical with an odd number of objects.

THREE BALL SPREAD — This is performed by doing **THE CASCADE** with both arms extended and stretched out to the sides.

SHOWER — Balls, Clubs, Plates, or other objects describe a perfect circle, going from either right to left, or left to right. Useful for both an odd or an even number of objects. For right to left shower, all balls are thrown in such a manner as to make them describe an arc or half circle. The receiving left hand quickly throws the ball **IN A STRAIGHT LINE** to the right hand which is about 14 inches away, and slightly lower than the left hand.

DOUBLE SHOWER — This movement shows up best when juggling 5 balls. It is the same as **THE SHOWER**, with one exception. Instead of throwing over the balls **IN A STRAIGHT LINE** from the left to the right hand, or from right to left, if that's the way the trick is going, the juggler throws all balls received in his left hand over to his right hand making the ball describe an arc in midair, and throwing it lower than the balls being thrown from the right hand to the left. The hands are in the same plane for this trick. Either an odd or an even number of balls may be used. Some jugglers call this **THE HALF SHOWER**. Fig. 16.

FOUNTAIN — Generally refers to 4 ball, or 4 object juggling, where the articles are handled independently; two in the right hand, and two in the left. The objects are thrown alternately to the count of 1, 2, 3, 4, and they do not cross each other.

REVERSE FOUNTAIN — This is possible, but not practical. The operation is the same as for **THE FOUNTAIN**, with the exception that all objects are thrown **OVER**, instead of **UNDER** the one on the way down.



LARRY WEEKS

FLASHING — When each object leaves the hand just once, and the trick is then brought to completion, the juggler is said to have **FLASHED** 5, 6, or 7 balls, clubs, plates, or hoops, as the case may be. The largest number of balls juggled was performed by Italy's Enrico Rastelli, and Frank LeDent of Philadelphia. They each **FLASHED** 11 balls. i.e. every ball made one trip around in a **CASCADE** movement, and all of them were caught. This is probably the absolute limit of human ability!

BLIND TRICK — Deals with any stunt, trick, or movement in juggling or jugglery, where sight is either impossible or undesirable. Constant practice develops the sense of touch, feel, balance, and awareness, to the point where many things can be done without looking. W. C. Fields made constant use of **BLIND TRICKS** purposely, and a great deal of his three ball juggling comedy, was enhanced by the incorporation of stunts obviously not dependent upon vision.

CHANCE TRICK — May be any stunt or trick of a juggling order which all of the practice in the world cannot make absolutely sure or positive. It is usually inadvisable to use any **CHANCE TRICKS** at the beginning or conclusion of a juggling act or routine.

PERCENTAGE TRICK — Similar to a **CHANCE TRICK**. There is a very finely drawn distinction here as to which is the surer.

KIDNEY SWING — This is a comedy trick with three balls where one of them is attached by a string or thread to the performer's body. After the balls are juggled, the attached ball is allowed to swing between the legs from the front. As it swings back again, the juggling is continued in **THE CASCADE** movement. This has also been called "The Ball Between The Legs Stunt", and "The Swinging Ball On String Or Thread Trick". It is usually done as an encore trick.

ENGLISH — Refers to the spin or twist given by the hands or fingers, in order to make a hard rubber ball, dog ball, La Crosse ball, etc., return to the juggler. There are several different types of **ENGLISH** used in various feats, particularly with hard rubber balls less than three inches in diameter.



Club juggling is one of the most spectacular of all. These clubs are specially made from light wood hollowed out and properly balanced. They generally weigh about 12 ounces each. For practice the best place is outside on the lawn until you get the proper knack. Start with one club in the right hand. Toss it up so that it makes a double turnover and falls into the same hand. Now take a club in each hand and repeat. Then toss one club up and over in an arc to the left hand, while the left hand club is tossed under and over to the right hand alternating first with a single turnover and then with a double turnover. Now take a club in the right hand, bring it behind your back and toss it over the right shoulder. Next repeat with a club in the left hand and toss it over your left shoulder and then over your head, throwing the club in your right over the left shoulder.

Now try juggling two clubs with one hand using a slow double turnover. Practice this until you are able to do it fast and down low. Start



three clubs as in three ball juggling, two clubs in right and one in left using a single turnover. When you catch the clubs at the finish, grip the

first club with your left hand, the next with your right and pass it to your left, and finally the third one with your right hand.

After you get the three clubs going with the single turn-over go into a double turnover. There are many exhibition passes with clubs as catching a club between your legs, etc.

To increase this effectiveness, the clubs may be decorated with tinsel paper of varied colors. Black and red, or blue lines and gold stars, or other contrasting and brilliant motifs may be used to decorate the bottle part of the club.

THE ART OF DOUBLE OR FORMATION JUGGLING

by Harry Lind

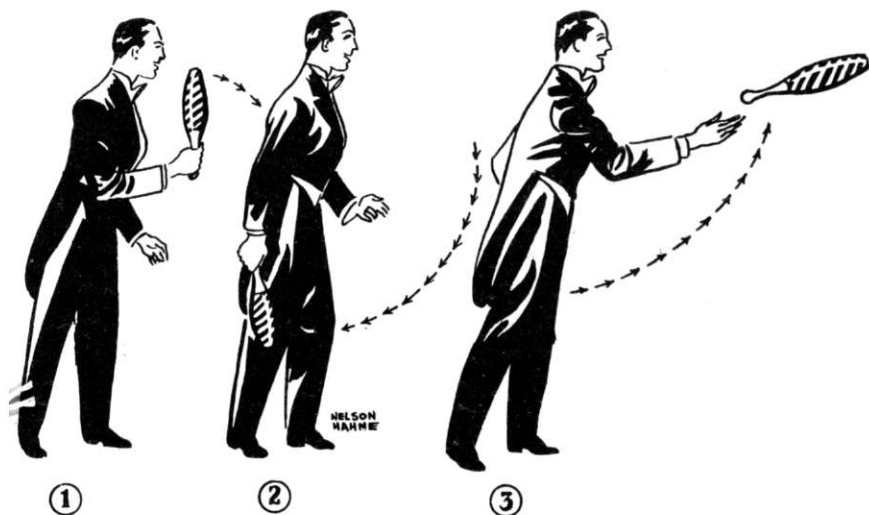
In double juggling or team juggling of any kind, it goes without saying that each person must have complete mastery of three clubs before he can juggle with another person. Assuming that this mastery has previously been attained, one can go on from there in the following manner.

The most desirable distance for double juggling is about 6 to 8 feet apart with the jugglers facing each other. Remember to try at all times to juggle so that if a pattern were being described in the air with the clubs, it would consist of circles and curves, with no jumpy movements or stops or jerks. Juggling should be rythmical and smooth.

In order to perfect throwing clubs to another person, it is well to start with one club, so that each juggler may get the feel of the distance and the difference between throwing a club to oneself and throwing a club forward to someone else. These throws are not at all similar.

In throwing a club to another person, the club should be lifted in the right hand in front of the shoulder, (not too high), then swung down and back beside the right leg in a natural swing, then brought forward at ARMS length and released before the arm is straight out in front. The weight of the body of the club will cause it to turn in the air. Through practice the proper amount of pressure to be given with the thumb and fingers will be determined by the thrower so as to cause the club to reach his partner. The partner's hand should be held even with, and slightly forward from the shoulder and also a little outside the body line, so that any club, if missed, will pass the body with a comfortable margin of safety. This is very important, because when a club is thrown slightly in from the

body line, it will hit the opposite juggler's clubs and not only cause him to drop his clubs but may cause bodily injury when 6 clubs are being passed.



When the opposite juggler catches the club in his left hand, he throws it to himself — to the right hand, and repeats the above process to his partner. This work with one club should be practiced carefully and persistently until absolute perfection is reached. The club should be thrown until each and every throw reaches the other juggler with the body of the club straight up, and should be caught just at the base of the handle where the club begins to broaden. In this position the club can be caught without hurting the hand.

After one club is perfected, the juggler should take two clubs so that practice can be had catching a club from the left hand directly after the club is released and thrown from the right hand. Follow the first club to the partner with the second club to the partner, without any more delay than it takes to drop the second club beside the leg and swing it forward for release. There should be a pause for aim when throwing to a partner. This is allowed for by throwing the second club to oneself slowly to allow time for the aim to be taken.

After these steps have been learned well, one juggler may take three clubs and while juggling these, throw them to the other juggler, juggling each of the three clubs from his own left hand to the right hand, being sure to slow down the club which is to reach the right hand to allow time for aim to be taken.

After the two jugglers have learned to handle three clubs around from their own left hand to right hand, to opposite jugglers and from his left to his right hand, then they may go on to real double juggling.

Each juggler takes three clubs. There are several important things to consider in juggling six clubs between two people. First, be sure to start out with a slow tempo. The jugglers should try juggling their own clubs without throwing any until the tempo of each juggler is synchronized with that of the other. It might be well to agree which one is to set the pace and practice keeping together by that person (the pace setter) juggling slowly, then faster, then slower until the partner can follow the tempo perfectly.

When the two jugglers have the same tempo, being sure to begin their juggling with a slow tempo, they must agree on the throwing count. The usual system is to juggle two clubs to oneself, throwing the third club which falls into the right hand to the opposite juggler; then throwing two more to oneself and the following club to the partner — or two between each throw. Practice this until the routine comes naturally.

The next step is throwing every other club which falls in the right hand. Remember that when beginning any series of juggling routines, the start is always two clubs to oneself and the third club to the partner. Follow this with the routine of "two between" or "one between" and finally "showering" the clubs to the partner, which means throwing every club which falls in the right hand to the partner. A good routine is to throw three of the "two between", three of the "one between" and ten clubs showered. When one tries this and finally reaches the goal of perfecting this routine, he soon realizes the necessity of perfect timing and perfect control in double juggling.

From this beginning in double juggling, all types of formation juggling can be done with any number of people. But without this training, no juggler can hope to work with a group of jugglers.

PLATE SPINNING

by Leo Rullman



My first introduction to "plate spinning" was in 1898, when a burlesque company came to town and I saw "Jimmy" Atroy, an Englishman, in an old-fashioned juggling routine.

Among the performers advertised were "Atroy and Letta, Jugglers and Equilibrists." As it turned out, these two were one and the same performer. As equilibrist and hand balancer he was Albert Letta - that is, "Jimmy" sans mustache. He had a very nice act of hand balancing, up and down a staircase and on chairs. But it was the juggling that held my particular attention. Atroy performed all the ancient stunts - ball routines, three and four-knife routines, catching sword in scabbard, candle and candlestick, bottle and plate - but it was the first time I had seen plate spinning, and Atroy had a splendid routine. A few years later I

was privileged to witness the performance of the world-famous Severus Schaffer, whose handling of plates in combination I have never seen equalled.

Now, I am writing of spinning plates on the finger tips, rather than the act of the "dancing plates", as exemplified by many jugglers, notably the late John Neville Maskelyne. A pretty routine can be worked out with one or several plates, and the simpler effects can be acquired with a moderate amount of practice. Naturally the combination feats, such as spinning a plate with each hand, spinning with one hand and juggling with the other, or spinning, juggling and balancing all at the same time, require more practice and considerable coordination. You will not become an expert in 20 minutes, or 20 hours. It may even require many weeks to become even moderately sure of yourself. But let us begin with one plate.

The first consideration is the type of plate to be used. Personally I have found the heavy, ten-inch, hotel earthenware plate best suited to this purpose. My plates weigh approximately one and three-quarter pounds each. You can not spin a light plate effectively for the reason that spinning is done with the fleshy tip of your finger, and the finger must be able to "take hold" of the plate. This is not easily done with a light-weight plate.

So much for the type of plate. The spinning is best done with the index finger, but the middle finger can be used should you be so unfortunate as not to have an index finger. Have the nail on this finger trimmed down nearly level with the tip; a long nail will interfere with the spinning.

At first it will be necessary to start the plate moving with the other hand, having the index finger of, say, the right hand near the center of the plate. Do not hold the finger straight up, but incline it somewhat at an angle. Give the plate a spin with the other hand, and immediately continue with a rotary motion of your index finger. The plate will probably slip the first few times, but gradually you will acquire the balance necessary to keep the plate in motion. And right here a bit of advice — better practice over a bed or over soft turf, as plates have a disagreeable habit of breaking, a not inconsiderable item of expense in acquiring this feat.

Of course, as in all juggling experiments, it is necessary to become ambidextrous if you wish to work up a routine, such as shifting the



LEO RULLMAN

spinning plate to the finger of the other hand. Being right handed, I spin from the outside in with the right hand and from the inside out with the left. This is obvious, because in shifting from the right to the left the rotary motion has to continue in the same direction.

After you have acquired reasonable proficiency in spinning according to the foregoing directions, you must learn to start the plate spinning with one hand only. This is accomplished as follows: Spread the four fingers under the plate, inside the rim, and the thumb on the outside of the rim. Give a brisk twist of the wrist in the direction of the spinning and immediately bring the index finger into position in order to continue the rotary motion. This will require some practice, but is worth the effort, because without it you can not very well do combination tricks of spinning and juggling. In order to be really effective this method of starting should be acquired by each hand.

These are the "bare bones" of plate spinning on the finger tips. The feat is not easy. Like all other manipulative stunts much practice is necessary. But if the foregoing directions are closely followed, it will not be necessary to mortgage your future to acquire at least elementary skill in this pretty effect. My best wishes for your ultimate success — and my sympathy for the broken plates!

PLATE JUGGLING

Begin with one plate and toss it so that it keeps a vertical position, then try two plates and then three plates using both hands. Hold the plates with the inside or top of plate facing outwards, ie: if the plate is held in the right hand the inside of the plate faces to the right. The plate in left hand is held with the inside of the plate facing to the left. Throw the plates straight upwards with a short quick throw so as to give it a spin or rotary motion. Throw them up about three feet. Using two plates, both plates should face to the right. Throw up the plate in the right about 5 feet, and quickly pass the other plate from the left hand to the right hand and send it up after the first plate. Then juggle the two plates in one hand.

Three Plates. One is held in the left hand so that the fingers close on the back of the plate and thumb on the inside. The inside of all the plates must face to the right. With plates you really use the same technique as ball juggling. Four Plates, two juggled in each hand, then into the "shower" tossing them high up with the right hand and catching them in the left and passing back to the right as in the four ball routine.

Practice with enameled plates and then when you have become proficient use graniteware plates about nine inches in diameter. Harry Lind makes the perfect plate for juggling and it's really unbreakable. Juggling five plates requires a lot of work. You juggle three with the right hand and two with the left hand.



PLATE SPINNING. A china plate with a small hole drilled exactly in the center bottom of the plate. A pointed stick about 24 inches long is held upright in the right hand. The plate held in the left hand is placed on the pointed end of the stick and a sharp twist is given to plate causing it to revolve rapidly on the point of the stick. This feat is a favorite with Chinese jugglers who keep several plates spinning all at the same time.

A plate may also be spun on the stick using but one hand. To hold the plate and stick the tip of the stick is held by the fingers and thumb, the plate being balanced on the tips of the fingers. The plate is now spun and tossed up a little and caught on the tip of the stick (which must be kept moving) in a circular motion motivated by wrist action. The stick starts a little off center so that the plate will get the proper motive power and finally the point of the stick will find the center of the plate.

ROLLING A PLATE ACROSS THE ARMS AND CHEST. Roll the plate from the right hand, across the chest, to the left hand. A quick upward jerk of the wrist starts the plate across.



Hoop juggling is showy, and by combining juggling with rolling the hoops many routines can be made. The hoops are really ordinary wooden bicycle rims. Juggle three hoops using the same movement as with balls, then allow one to drop to floor so that it will rebound up to you hand, there being plenty of bounce to the hoops. Then allow the hoops to roll up the left arm across the back and down into right hand, holding hands outstretched. Then take one hoop and roll it out in front of you at the same time give it a reverse twist, which will cause the hoop to roll about 10 feet and then return to you. After you have mastered this you can keep several hoops rolling in front of you using both hands. Now start them rolling in a circle. Hold the hoops slightly slanted towards yourself. They are set in motion from your right and will go round in a circle, and if you have your legs outstretched the hoops should roll around and back under your legs. Many effects can be worked up. Some years ago an act called "The Kratons" performed a beautiful act with hoops and it really looked as if the hoops were embodied with life. For a finish a hoop is rolled almost to the footlights, then it makes a sudden turn and rolls off stage. To master this you must roll the hoop with a sharp twist so that it will just about make the footlights; then if the hoop has been rolled a little to the left with a reverse twist it will go the distance and then turn and roll off sideways into the wings.

Arthur Ward who does a hoop juggling act juggles six hoops at one time and has a very showy and flashy act. He also introduces dancing while juggling.

HAT JUGGLING

Old fashioned plug hats or heavy felt ones are the best to use. You start with a hat on the head and one in each hand, three hats in all. Throw the hat in the right hand slightly higher than the hat on your head giving it one complete turn-over. Then in a quick movement, grab the hat off your head and duck into the one in the air as it descends. Now the hat in the left hand is thrown up, and you keep this routine going by mixing the hats alternating first right and then left. Hold the hats with fingers inside crown and turned upwards, and the thumb on the top side of the brim. To vary the routine catch a hat on your right foot, kick it up and continue the juggling.

To follow this up use a cane and one hat. Balance the cane on the forehead, toss up the hat and catch it on the end of cane while balancing. Now a quick backward flip of the head allows the cane to fall down behind. In all probability the hat will fall straight down, so by moving the head forward a trifle you duck into the hat and the cane becomes locked in hat and head.

To balance the cane keep the mind intently centered on the top of the cane. Throw the head well back so as to obtain the clearest possible view of the top of the cane.

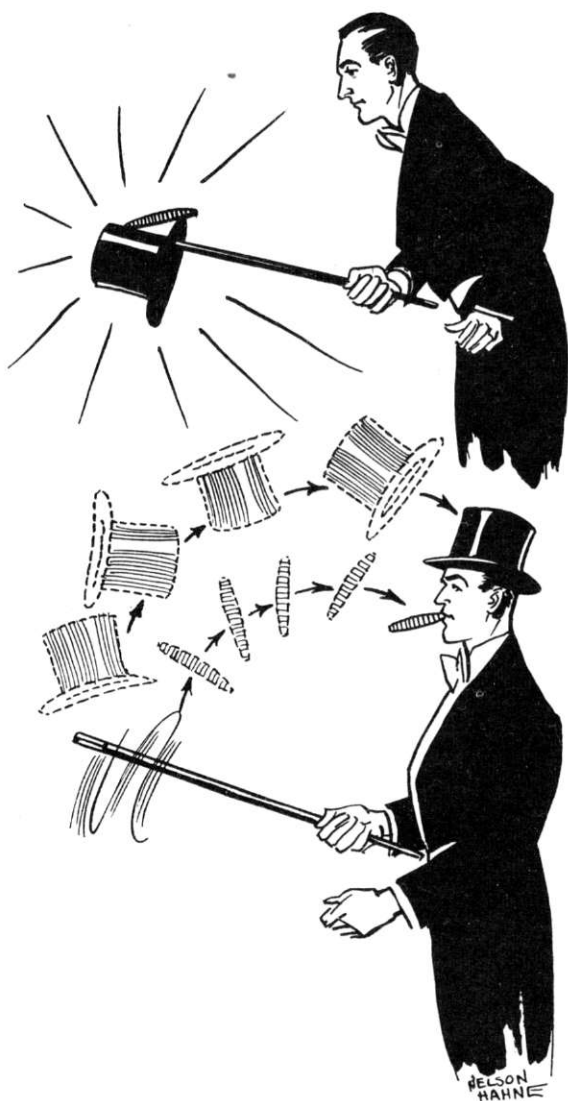
Some years ago a juggler by the name of Paul La Croix had a whole act with hats calling them the Dancing Hats. The hats were loaded on the rims with lead. In this way you can balance the hat on your nose, forehead, etc. To obtain the dancing effect toss the hat from your nose making it strike your forehead and then with a twist of the head throw it to the back of the head so that the brim of the hat bounces back and forth on the head before being allowed to settle on the head. This can be introduced into the three hat routine. The drummer of the orchestra gives a roll and crash on the drums to get the comedy effect. Then roll the hat down the forearm and catch in the hand.

Still using the cane, the hat is placed on the end of the cane and a prop wooden cigar about 5 inches long is placed on the brim of the hat as in the illustration. A throw is made so that the cigar is caught in the mouth and the hat on the head. You may get a sore mouth practicing this but eventually you will master it. The hat makes one complete revolution and is caught on the head.

After this place the hat on the toe of your right shoe and the cigar again on the rim, and toss them up, once more catching them as before.

Some years ago a juggler by the name of Harry Barrett introduced boomerang hats. Using a farmer's straw hat he would throw it out into the audience and the hat would return boomerang fashion to be caught on the head of his partner standing on the other side of the stage. A whole routine was developed with several hats on this order.

Moran and Wiser later developed spinning hats by placing the index finger in the inner rim of the hat and spinning it then tossing out boomerang fashion over the heads of the audience as above.



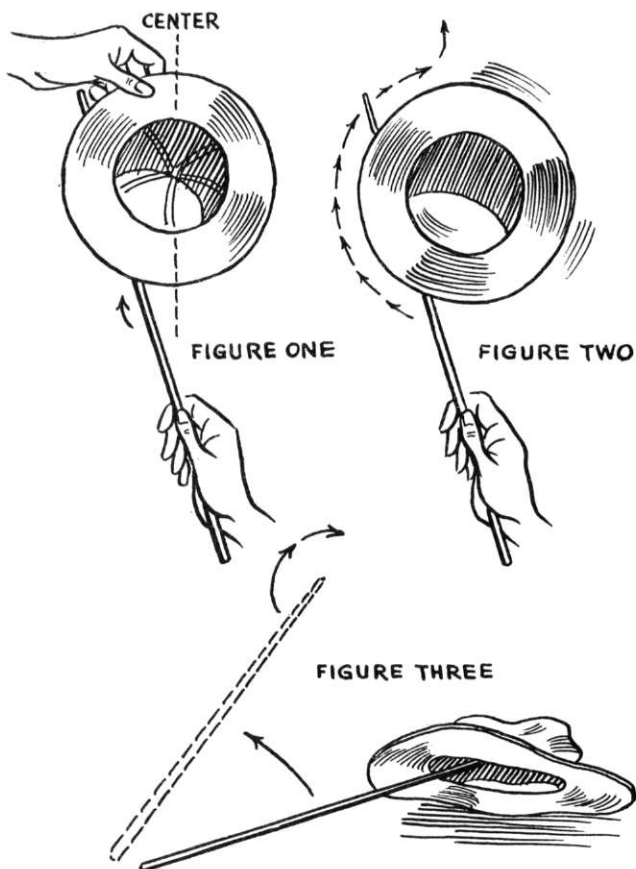
HAT SPINNING

by Roger Montadon

Several years ago we saw a Mexican Juggler in a circus side show "Hat Spinning", that is, keeping a hat revolving in the air by striking its brim with a stick. We liked the novelty of the routine and its effect on the audience but at the time were too absorbed in trying to get three balls to reverse shower to do anything about it. Last year we again saw the feat performed by Al Conner. Again we liked it but time slipped away and we still did nothing about trying it. A month ago we passed a local sporting goods shop and saw in the window a red cloth hat of suitable size and texture, we thought, for the trick. We bought one and played around with it and surprising enough most of the moves we could think of were rather easy to do. In a month's time we could (and you can too) do fairly well several rather interesting moves. Checking through all the literature we have on hand revealed only one brief article on Hat Spinning. This we found in William J. Hilliar's "Modern Magicians' Hand Book". Believing that many young aspiring jugglers would welcome Hat Spinning as an act which would get them entirely away from the standard "toss" routines with standard articles such as balls and clubs, we have compiled our findings in this article. We sincerely hope that you will try it out and not be content with just the moves we show. Perhaps, and we hope you do, you will put it in your show and at some future date we'll see you doing moves that we and hat spinners before us never dreamed possible.

The hat described in the Hilliar book and the one used by the Mexican juggler was made of felt, but the hat used by Conner and the one we found was of the soft cloth variety that has been popular for summer wear the past few years. Some of these cloth hats are heavily starched so that they will hold their shape better. This is not the kind for hat spinning. Get the softest one you can find—this fortunately is also usually the cheapest cloth hat on the market. After a little beating with a stick such a hat is just as limp as an old rag, and except when it is being spun it looks a good deal like a rag. Under the spinning action, however, it billows out and again resembles a hat. The hat we found was red (a rather bright red which we liked better than the more common brown and gray ones) measured about 12 inches across the

brim and with a crown about 5 inches high when fully billowed out. We mention these dimensions, not because they are important for the successful carrying out of the spinning routine, but more as a guide to finding a suitable hat at your local store. The stick we use is a $\frac{3}{8}$ inch diameter dowel rod cut to a length of 24 inches and with a pointed end. This pointed end does not influence the spinning part of the routine but is an aid in performing a couple of moves that will be



explained later. Also the length of the rod will vary with the individual, some desiring a shorter stick — we doubt whether a longer one would have any advantage.

THE BASIC STICK SPIN: Hold the hat with the forefinger and thumb of the left hand by the brim, crown of hat toward the audience, brim of hat hanging from fingers vertically. The hat is held about waist high. The stick, held firmly in the right hand is placed just a trifle to the left of the center of the lower edge of brim. As the hat is released from left hand, the stick is raised sharply almost straight up, but with a slight semi-circular motion. FIG. 1. This will cause the hat to spin. Try this a few times without trying to keep the hat spinning. You will find that if the stick is too close to the hat brim, the hat will collapse and drape around the stick instead of spinning. If the stick is too far from the center the hat will spin but instead of also being kept up in the air it will fall to the floor before you would have to strike it again with the stick. In other words, the stick must cause the hat to spin and also act with an upward force to keep the hat in the air. With a little practice you will be able to keep the hat spinning at about waist height or a little above at least for short periods of time. With continued practice you will find it easy to control. You will find that by hitting it closer to center you will slow the spinning rate down as well as cause the hat to be thrown higher in the air. By hitting it further from the center you increase the rate of spin but you will have to hit it faster to keep it in the air. The rate of spin is appreciably increased by causing the stick to follow a semi-circular path about the rim of hat rather than just a sharp upward motion. FIG 2. This, then is the basic move of hat spinning. Practice it until you have considerable control on the hat, for all other moves are simply variations or additions to the basic one.

When you master control of the spinning hat you will find it easy to change the tempo of the stick striking the hat brim. Thus you will hit the hat rapidly for awhile, then by striking closer to the center cause the hat to fly high above head still spinning, wait for it to descend and again increase speed of spinning by rapid striking further from the center. This change of tempo gives variation to just straight spinning, and we might add, looks much more difficult to the audience. We will assume that you have mastered the basics and are now ready to see what further moves and refinements we have found possible.

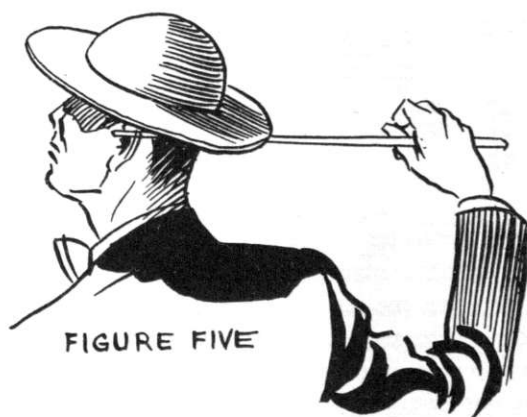
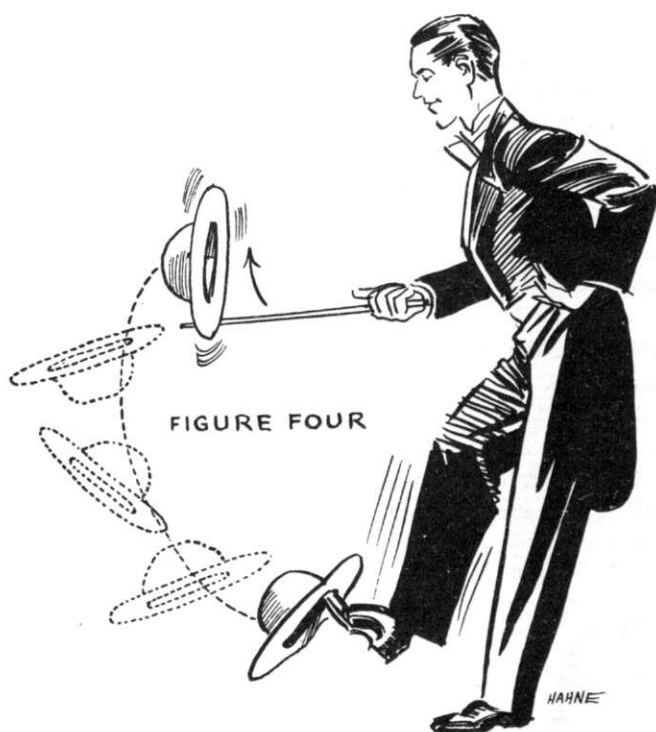
STICK PICK-UP: With the hat on the floor crown down, or toward the audience, the point of stick is poked inside the hat. The stick with the hat on it is brought sharply up and to the left with a sweeping

motion. The movement is stopped abruptly with a circular move of the stick which causes the hat to spin. FIG. 3. Almost at the same instant the stick is removed from the inside of the hat and strikes the brim of the hat to keep it spinning and thus continue the basic spin. This little move is excellent for the recovery of a dropped hat. The point on the stick helps in this pick-up. If the hat falls with crown up it is only necessary to give it a sharp blow and turn it over in order to start the pick-up.

FOOT PICK-UP: This is one of the most startling methods of starting the hat spin. The hat is thrown on toe of shoe (you have to balance on one foot while doing this) or if the hat is on the floor the toe of shoe can be inserted in the hat. The foot and leg raises just like in the move where you cause a top hat to turn over once in getting from foot to head but instead of giving enough upward impetus to the hat to reach the head, the hat is caused to turn over at about waist height at which point it is in the proper position to strike with the stick and cause to spin. FIG. 4. The main trouble to overcome in this move is to gain enough control so that the hat is not in the proper position too close to the body to get the stick into action.

OFF-THE-HEAD START: This is another very effective start for the basic spin. The hat is placed on head in wearing position, FIG. 5, but loosely. Or when you practice a little you will find it quite easy to do a turnover from toe to head. This move is a little more difficult than when done with a stiff hat such as a top hat but is nevertheless easily attainable with a little practice. The stick is now placed under the brim of the hat slightly to the left of the rear of the head, point of stick pointing slightly up and forward. Head is bowed slightly forward. A steady rapid upward motion (not a sudden jerk) with the stick will cause the hat to roll forward off the head, turn over and be in proper position for the basic spin at about waist height. This one will require a few hours of diligent practice but the effect is well worth the effort.

You can now get a picture of the excellent routines possible. For example—throw the hat on the toe of right foot. Right foot tosses hat with one turn to be caught on left foot (this simply requires a quick change of balance from one foot to another). Left foot again tosses hat up with one turn to be caught again in its original position on right foot. From there it is tossed with one turn to head. Off-the-head start is then



accomplished and hat is spun with varying tempo and heights briefly. The spinning hat can then be allowed to drop still spinning toward the floor where the right foot with a quick forward jab again enters the hat. The Foot-Pick-Up is then executed, and the spin continues with stick going under leg to strike the hat, behind the back, etc. for variations of the basic spin.

The striking of the hat under the leg and behind the back are the most difficult moves so far described. But besides practice about the only hints we can offer are to slow the spinning of the hat down, and just before moving the stick to the under leg position or around the back, give the hat an upward thrust in order to give you time to move the stick into position.

Some other spinning ideas: Place the point of the stick on the brim of hat toward the edge. Crown of hat up. Stick held vertically

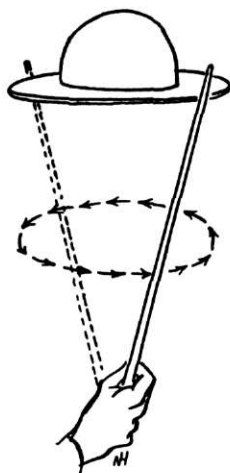


FIGURE SIX

Now impart a circular motion to the stick. The hat will assume Fig. 6 and spin in a horizontal plane. By moving the stick upward slightly and then rapidly removing the stick the hat will sail down and can be caught on head. Another departure from the basic stick spin is to kick the spinning hat with foot in the same position that the stick would strike it. This slows down the hat spin and so immediately after the kick recover speed again with stick. Instead of a kick with foot, a sharp blow with arm or left hand are effective deviations from the basic stick spin.

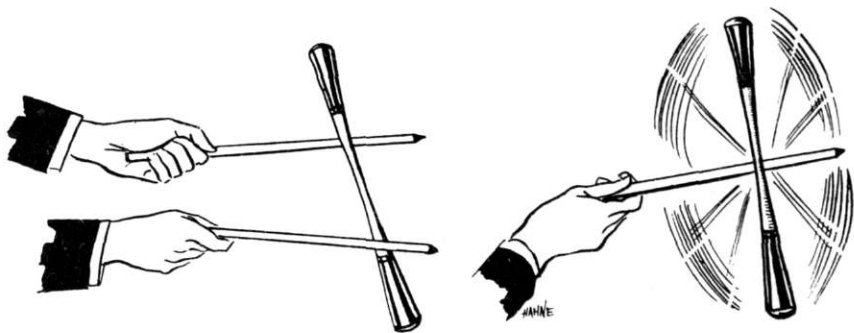
THE ART OF JUGGLING THE "DEVIL STICKS"

by Harry Ferrier

The object of this trick is to keep the devil stick constantly in the air and is done with three sticks, two of which are fifteen inches long and tapered. These are held one in each hand. The third stick, which is the devil stick, is thirty-six inches long and tapers from each end to center. This tapering of the sticks has a tendency to ease the balancing of the devil stick.

The first move in learning to juggle the devil stick is to hit it from side to side with the two short sticks which are held in the hands. This enables you to gradually raise it from the floor. At first you will not seem to make progress very rapidly, but constant practice will improve your technique and you will finally get results.

After mastering this, you may try throwing the stick up into the air and catching it gracefully with the two short sticks. Another move is to put one hand under a leg and still keep the stick in motion. Also by placing one hand behind the back and keeping the stick going. By this time you will be accomplished enough to add a few moves or twists of your own.



The most difficult move in juggling the devil stick is to keep it constantly in motion in the air with one hand. From here on it is brought into a one hand spin (Illustration) by twirling the devil stick around one hand stick. This is usually used as a closing trick by most jugglers. One's movements must be very quick as speed is necessary to increase the value of the trick.

After you have mastered the manipulation of the devil stick you will have a trick that you'll be proud to show before the most exacting audience.



NOVELTY JUGGLING

By H. M. Lorette

The Original Dancing Juggler

In this line, I think it would be a good idea to start by talking about myself. I was billed as the "Original Dancing Juggler" for a good many years. I played Tony Pastor's Theatre, New York City, twice in 1900, and here are some of the feats I presented: — Juggling 4 knives while dancing a waltz clog. Bouncing 3 balls while doing a synocated buck dance. Lancashire clog steps while bouncing 3 balls. Three cigar box work while dancing an Essence. Various pantomimic moves with hat, cane, gloves, matches, handkerchiefs, etc., while doing song and dance steps in schottische tempo. My piece de résistance: — A spinning bowl balanced on pole on forehead. — An uncentered tray spun on finger of right hand — Two plates juggled in left hand, all this is a fine trick in itself, - while doing a 32 measure Sand Jig with the feet. **FOUR THINGS SIMULTANEOUSLY** — Balancing; Spinning; Juggling and Dancing.

I have jotted down notes on well over a hundred juggling and manipulative acts that I saw in leading theatres, and other places from the beginning of this century, to the present time. In the early days, there were plenty of places with well equipped stages and good orchestras. Competition was keen. Your salary and prestige were better, if you had something in your act original or presented differently from the other fellow. Artists and neophytes practiced long and ardently, to improve their dexterity, and to surpass others.

Juggling with odd objects, or in combination with other arts, makes entertaining and enjoyable acts. I will mention a few feats that I have

seen in the past 45 or 50 years that may interest the readers, but will not mention names and full particulars, for lack of space. — An American comedy juggler did a fine act interspersed with magic, an outstanding stunt was the Dancing Handkerchief. — A British straight juggler combined his feats with magic and sleight of hand, apparently his props from nowhere. — One juggler originated a diversified and clever act using nothing but hoops. — Another an entire routine with soap bubbles. — A team originated an act with all straw and boomerang hats. — Another team, all diabolos. — One heavyweight juggler balanced five poles with a cannon ball on top of each, at one time; used head, both fists, and both feet. Sat on a high stool and assistant handed him the props. — A slack-wire walking juggler, revolved four hoops, neck, both wrists and one ankle, while balanced on other foot on wire. — A musical juggler kept violin, bow, and hat in air, also played violin while walking around with hat balanced on nose. — Another played a tune on piano with one hand, balanced a high arrangement on head, and juggled two balls with the other hand. — A man rode a unicycle and juggled hat, cane, and two gloves; also other tricks while riding. — Seals are natural balancers, you can learn a lot about balancing by watching a seal. A man used a crow in his act, juggled 3 small balls, would throw one occasionally to the crow, who would catch it in his bill and throw it back. — A ventriloquist did some feats, while the dummy talked about them at the same time. — An act did all spinning including large rugs, table cloths, etc. — Another act balanced all the furniture in a room setting; in various ways. — An Australian act did all tennis rackets, spinning, balancing and juggling them. — A fellow balanced a long coach horn on his lips, and played a bugle call without touching with the hands. — An act juggled and passed six banjos, playing a melody at the same time. — Tambourines have been juggled and passed, incidentally being hit on various parts of the anatomy, while doing so. — One all round expert gymnast, juggled while standing on his head, also revolving a long pole with his feet while standing on his hands. This same performer kept a ball bouncing on his head while juggling six plates.

A French act used a billiard table. One man hitting balls with cue, making them rebound from cushions into the air. Two or three others on bicycles encircling table catching balls in pockets on the upper part of the body.

A clever American comedy juggler, did tennis balls rebounding from a pool table after hitting them with cue and having the mriochet from opposite cushion to neck, leg, back, pants pockets, etc.

An East Indian troupe did a clever act with glass balls about $4\frac{1}{2}$ inches in diameter. They wore only loin cloths. The balls were changed by catching and holding in the joints and then throwing to other positions. The principal catches and throws were made by the knee joint, the instep, and between the chin and shoulder. The balls were thrown around and at no time were the hands used, but using the body joints only.

Acrobatic jugglers have passed clubs, balls, plates, etc., while standing on each others shoulders, while doing head to head balancing, etc. — An European family, had a restaurant setting, and did wonderful single and ensemble numbers, with material found in a cafe.

These are a few of the stunts done in the past. Perhaps they may give our younger jugglers an incentive to do something along these lines. or to create something entirely original.

Suitable music is a great asset to a juggling or silent act. Perhaps a lively operatic opening, soft waltzes, etc., for routines, interspersed with proper drum effects. Well known melodies that all musicians are familiar with, for keeping time with tricks. As each act is different, some need special treatment, but I cannot elaborate and give full advice in a short article.

I think juggling and its side lines might be a useful recreation to teach in schools and colleges. About all they develop now is the right hand and the brain to various degrees. Some brawn is developed in football, that is true. Juggling however, can be a light or heavy exercise, according to the likes of the participant. Besides using the five senses, a proficient juggler, can use right and left hands equally well. Both feet, legs, forehead, nose, chin, mouth, ears, neck, and also all the joints, to catch or hold with. Perfect timing, good use of the eyesight, and both fast and slow controlled movements of the muscles are necessary if he wishes to approach perfection. Even dropping things accidentally while learning, and stooping to pick them up is not bad exercise.

Do not get discouraged before you start by reading the fore-going. It is possible to learn to juggle three balls, clubs, plates, etc., in a very short time, Four is not hard either, if you go about it in the right way. I can say the same about spinning and balancing also; and with a short period of systematic practice, quite a number of the easier tricks can be done nicely, and your friends may think you are wonderful.

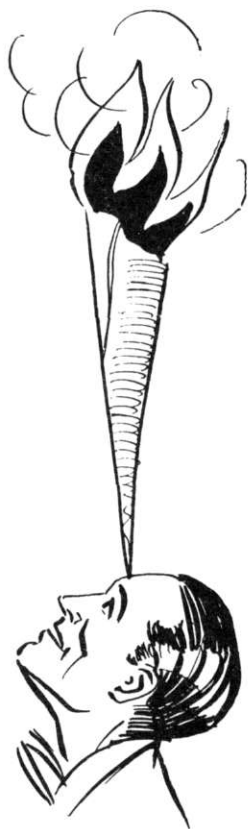
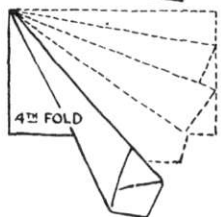
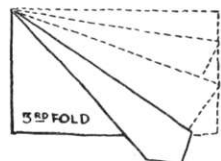
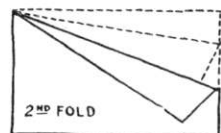
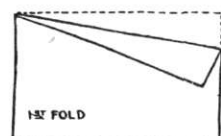
Juggling as a complete art however is a long hard road, but the same facts exist in other arts. Take music as an example, as most of us understand it to some extent. There are few Paganinis, Kreislers, Heifitzs, Chopins, Liztzs, and Paderewskis, but there are thousands of good proficient violinists, pianists, and other instrumentalists, also vocalists, that do not get to the APEX of their Art, but they are very proficient and entertaining performers, and this is true of "The Art of Juggling" also.

NOVELTY JUGGLING

Charles Carrer has a neat stunt that gets a lot of laughs. A half dollar is balanced on the toe of your shoe. Then, with a timed kick, the coin is tossed up and caught on the forehead, and from this position it is allowed to slide into the eye in the fashion of a monocle. Next place three coins in a row on the back of your hand and wrist. Toss the coins up in the air and catch them one at a time in the same hand before they drop to the ground. After this is mastered, place the coins on the toe of your shoe and toss them up and catch as above. Carl Randall, the famous dance director, does this feat with five coins.

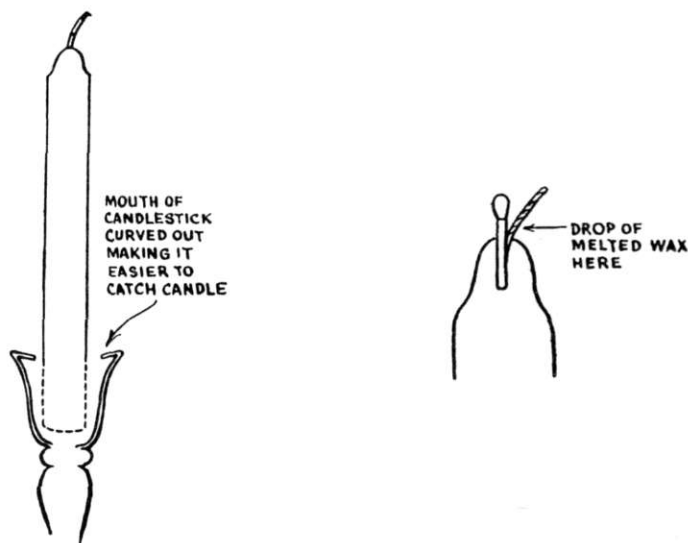
Another effect that Charles Carrer performs. A cone is formed from a double-page newspaper and held together with a pin or paper clip. The method of folding is shown in the illustration. Placing the cone on the toe of the raised foot, it is tossed up with a kick and caught on the forehead, then tossed to the chin or ear, and then back to the forehead. To make things easier, soak the lower portion of the cone in a bowl of salt water for a short time then hang it up to dry. The salt will add weight to the point and make it easier to handle.

Another paper stunt is to make a paper cone about 20 inches long. Balance it on your forehead or nose. Then light the top or large end of the cone. Allow it to burn down to within a few inches of the pointed end. The carbonized part will remain in its original form. Then blow it off. Another comedy stunt used by many is to juggle three turnips. You hold a special fork in your mouth between the teeth. Do a little juggling with the turnips catching one of them on the fork.



Now throw one turnip to a member of the audience, who throws it back and you catch it on the prongs of the fork. Then the comedy starts. Toss the turnip into the audience, when it is thrown back it falls short and you quickly jab another turnip, which you have in your hand, onto the fork. Throw out another to the audience, when a turnip is thrown back at you like a baseball come down to the footlights with a gun.

It is up to you to create and feature comedy stunts around this idea. **HERMAN HANSON** has a novelty in his magic act. Having occasions to set fire to a piece of tissue paper he produces a lighted candle from his pocket, and sets it in a candlestick which he picks up from the table. After igniting the paper, instead of the usual snuffing of the candle he



tosses the candle up from the candlestick and catches it again in the candlestick-upside down thus adding a surprise touch.

A wooden candle is used. The head of a birds-eye match is inserted in a hole in the top of the candle together with a small piece of cotton string, then add a drop of melted wax to the string. The candlestick has a curved mouth with a wide lip, making it easier to catch the candle in it.

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